

THEATRICAL ROSTER
(THIRD INSTALLMENT.)

THIRTY-TWO PAGES



THE NEW YORK



DRAMATIC MIRROR

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Photo by Benson.

GRACE CAMERON.

THE MATINEE GIRL



There seems to be a croquet revival among English play writers.

It is all over the New York stage just now, only they call it "crokey," with the accent on the first syllable.

They played "crokey" and talked "crokey" in Aunt Jennie, and we have "crokey" once more in The Night of the Party, and they are hard at the game in A Country Mouse.

Everyman seems to be the only dramatic offering that hasn't the click of mallets and balls in it. And it seems odd to us, for croquet has belonged to Miss Braddon's novels rather than the present, or even the recent past.

This fact, together with the new pronunciation, gives a weird sort of effect, much as stage fencing gives one a supper appetite. You begin to think of looking up croquet and finding out its fascination, a fascination that you have never been able to acknowledge in connection with a sport which is always dull, unless there is a fight.

Croquet is very much like a Welsh rabbit. There are different rules. Some people put bicarbonate of soda in a rabbit, while many epicures insist on a salted piece of borax.

But a chafing dish party with one or two good amateur cooks among the guests who disagree as to how to do it always means a scrap.

So does "crokey"—and perhaps it is over the "crokey" game that the differences have occurred which have caused a postponement of The Joy of Living at the Garden.

An effect like this once made use of is usually done to death. Think how much afternoon tea we have had to take with our drama recently.

People on the stage have been consuming tea and buns and talking about it, and going out to tea and ordering tea with a persistence that they never display about church, for instance.

We are almost glad of a chance at Sodermann or Mysterlock or the other problematics because we know they have not the tea habit.

Elsie De Wolfe, you will recollect, had a tea table on rollers which gave a certain action to the idea and riveted the audience while the footman pushed in the table like a go-cart.

The him of the tea urn is the best result we have from the flame of art just at present. The toasted muffin is in the hand of the heavy villain while he carries out his designs, and all our handsomest actors are suffering with the pip from the amount of cakes they are obliged to consume seven nights in the week and at two matinees.

For it is the thing to really eat the cake at the stage tea. The young man in Aunt Jennie positively seemed greedy, and they fought over cucumber sandwiches in The Importance of Being Earnest.

In A Country Mouse the bread and butter is featured, and in A Rose o' Plymouth Town they were continually making soup and porridge, or popping corn. This stage appetite is getting to be something demoralizing.

Death-bed scenes went out as real dinners came in, in our stage productions. Vendettas became unfashionable just about the time the leading lady began to ask "one or two lumps," and the stage moon began to wane when the real clam pie was born.

We have at present so many dark-hued villainesses in our local dramas, clutching their lovers by their shoulder-blades and weeping into their shirt bosoms, or else being kissed with athletic accompaniments, that A Country Mouse seems food for babes.

The wife planning an elopement with her very icy lover and the young man who can only love married women are presented with a Gilbertian touch that robs them of their pathos, and the young man who lures the Mouse to his rooms for the inevitable tea is very properly punished at the fall of the curtain.

Carrots, the little curtain-raiser, is a sort of one-act problem play, and while Miss Barrymore makes the boy pathetic and wonderfully winsome, a keen observer of the play, the dialogue and the action must note that the French pathos does not translate as clearly as it should to get the full effect.

The characters are all so difficult to comprehend. They are exactly like the people in problem land, constantly misunderstanding each other, and the curtain falls on an unsettled state of things as can be imagined, for, despite all the explanations, there is no active suggestion that any of these leopards will change its spots.

It is a most unhappy, morbid little play, like that other study in suffering from the Theatre Antoine, At the Telephone.

Morbid French literature never fails to suggest unhealthiness. We may realize the skill of the idea, just as we might a surgeon's cleverness at the dissecting table, but these unpleasant mental operations—the tearing up of the emotions—are they not as well left unacted?

Physicians, alienists, brain specialists and

clergymen will tell you yes. And we, most of us, who like to take our pleasures cheerfully, rather than sadly, will also echo the affirmative.

One may read many of these studies with interest, especially if we can read them in the original; rather with an enjoyment in the deft work of the writer and the skill in the thought displayed than in the idea itself. But they are for the thought parlor—not the stage.

Their purpose in the theatre is somewhat vague here, where we are appealing to healthy American intelligence and clean-brained audiences.

Certainly they are not educational, offered as dramatic material. Through the works of the great German thinkers that we have sat through we cannot fail to have been conscious of one dominant note, some truth, some evolution, some lesson.

But an actual study in human suffering—lacking absolutely in this subtle spirituality that gives it a reason—in a form of yellow art, sensational, nerve wracking, exciting, but purposeless.

They do not inspire, they point no moral, they are morbid through and through. Intellectual vampires may enjoy brooding over the feast of human suffering, which can always be dug up if one searches for them. The bones are never buried very deep, and in almost every heart there is a grave of this sort on which no roses grow.

It is very French, of course, this tearing up of our emotions in order to prepare us for the laugh that is to follow, but we are more impressionable than the French people, as well as simpler, and some of us carry away the sadness and the sorrow and brood over it after the laugh is done with.

Wholesome minds and imaginations turn with a shudder from mental dissections in a playhouse, especially when they are offered as appetizers for the comedies to follow, at two dollars a seat.

The ineffaceable tragedy of life is always about us. Our newspapers teem with horrors. Night falls and morning breaks upon an ocean of men and women struggling for life and happiness against conditions that, mercifully, they never quite realize.

They hope and they believe in something. They struggle and they achieve and they fail, but the effort goes on—the great wheel of life goes round.

There is only one doctrine to preach to people engaged in this game and that is the doctrine that tells them to ignore evil and seek for its opposite.

We have learned to keep our woes off our sleeves with our hearts. We waste no more about our complaints or our bad cooks.

We are dimly grasping the truth, that to ignore evil is one of the surest ways in which to triumph over it. Only virtues like to hover above decay or the stagnant pools of humanity's suffering.

While the stage exploits the good—the endeavor, the sacrifice and the humanity that shine through our little lives—it must always do one of the greatest of missionary works for humanity.

We need no before dinner pills with our comedy here in New York. We have educated ourselves in the art of being happy. We prefer it straight.

French studies, either on canvas or on the stage, frequently suggest an expression of the imaginative peculiarities of an aboriginal.

Miss Barrymore's personal charm is so great that she is nearly always sure to fill a theatre with women, as well as men, who like to see and hear her.

That she is absolutely charming is the one convincing truth that she now expresses. With her inheritance of talent there will be little wonder if she develop into a superb comedy actress.

But the exploitation of misery is in no way suited to her modern up-to-date personality, nor her voice, and we look at the play, Carrots, in which she is so charming, with only a dim, far off idea of what the author intended, but with a distinct conviction that he never intended Carrots to be charming.

THE MATINEE GIRL.

MR. ARTHUR'S JAPANESE PLAY.

Joseph Arthur, in an interview with a Minnion representative yesterday, gave some interesting particulars about his Japanese play, The Ronin, as follows:

"The story of the Ronin is ancient and historical. The drama, founded upon the revolt of the Ronin, is called the national drama, and it is the only play ever witnessed by the Mikado.

"It was written in the year 1623 by a Japanese poet. Modern writers have told the story also, there being a metrical version of the story written by Mikford in his 'Tales of Old Japan,' but my play is the only English translation of the drama, and I secured it after great trouble and expense and during a residence in Japan of thirteen months. I witnessed many representations of it in company with a Mr. Yasato, a Japanese merchant, who had mastered the English language at Eton College, England.

"There are four acts and one grand scene to each, while each act terminates with a startling climax. There are but a dozen speaking parts, a limited ballet, and a sextette of voices for the rendition of airs as tuneful and catchy as any in modern light opera.

"The native title of the drama is Chinshinqua, which means League to Loyalty, but the title now used is The Ronin, Ronin meaning outlaw. Forty-seven noblemen revolted against the crown and became outlaws.

"The great tea house scene in the third act, with its unique stage business, its bewitching tea house girls in their gorgeous wooden shoe marches and samurai choruses, and the startling dramatic climax, is the great feature of the play and should make a sensation in this country. If produced, these Chinese strains will have wrought that song madness in more brains than mine. The characters of the play are: Yura, a Japanese warrior; Lord Yen, Camp, and Rikam, retainers of the Shogun; the Duke Morus, Prime Minister; Bannett, his fester; Honso, Karo, Como, and Tonnas, of the house of Yen. The period of the play is 1623.

In 1884, soon after Mr. Arthur's return from Japan and his adaptation of The Ronin, he submitted his work to S. K. Takahashi, then Consul of Japan in New York and now Japanese Ambassador to France, who in a letter to him said:

"I have read with great interest and no small degree of pride your argument and adaptation of the story of The Ronin. It is a marvel of accuracy and fidelity to the theme. You have succeeded in relieving it of all of its ambiguous details that are so marked to foreigners when witnessing the native representation, and have given us a coherent plot and action that can reflect nothing but the utmost credit upon us as a people; and as our own stage seeks to be progressive, as well as our government, it will be quick to adopt a unique version of the great play, in view of the fact that the story is told in three hours instead of twelve, and yet is so remarkably preserved.

Mr. Takahashi's letter further indorses the version as one that will clearly differentiate Japanese and Chinese dramatic literature.

THE CHURCH AND THE STAGE.

The success that has attended the efforts of those broad and high-minded persons who have devoted so much of their energy and influence to bring about a closer relationship between the Church and the stage was remarkably emphasized at the recent First National Church Congress, held at Albany, N. Y., on last Tuesday, Wednesday, Thursday and Friday. Of how much importance for the furtherance of a closer understanding between the two institutions and the mutual as well as public benefits to be gained thereby the Church, on its part, considers the movement, was shown in the fact that the first business session of the Congress was mainly devoted to a discussion of "The Church and the Drama."

Bishop Doane, of Albany, opened the Congress with an address of welcome in which he stated the objects of the sessions and the desire that the subjects under advisement be treated in a frank and fearless manner, such as to incite the most liberal views and thought. Those selected to talk on "The Church and the Stage" were the Rev. Dr. Lusk, of this city; the Rev. Dr. Tomkins, of Philadelphia; the Rev. A. B. Kinsolving, of Brooklyn; and the Rev. Walter R. Bentley, Secretary of the Actors' Church Alliance, all of whom were especially fitted to discourse upon the topic.

The Rev. Dr. Lusk was the first speaker, and his remarks were in part as follows:

Let me conclude that from the unrest and upheaval and revolution of our times this is an age of new spiritualism; that to draw men to theatre and church there must be stirring plays and stirring sermons, as well as novel attractions and appeals to every changing emotion; that any kind of shallow trash will pass, if only it is dressed in showy garb. The man on the street largely has lost his respect for the person and the dramatist when he looks on many instances where the one or the other expects him to come down from the lofty level of his intelligence to the commonplace and empty utterances that are deemed good enough for his instruction or entertainment so long as they are presented in some gaudy attire.

The people do not need shallowness; they do not need sensationalism—they need deep, solid thought and are thankful enough when they get it. They need constructive thought, and the theatre is the preacher's workshop, or is it that of the dramatist?

God has endowed every one of us with an instinct for religion and an instinct for the drama. And He has called some of us to educate the masses and to educate the other. And each creates a boundary and an awful responsibility for any to whom it is addressed. Happy the playwright, happy the preacher who seeks nothing less and will be satisfied with nothing less than the inspiration of heaven.

Rev. Dr. Floyd W. Tomkins made the other principal address, in which he said:

Have American women and children no protection? Most certainly they have, and protection but they cannot get it until Christian men and women arise from a lethargy as alarming as it is unprofitable and demand an enforcement of law from postmillenarian and idle officers of the municipal government. In most of our cities the law is a mockery. We cannot seem to elect men who will see that it is obeyed unless we need them with the threat of popular indignation. And what is true of the administration is true of the play itself. Upright men cannot purify the stage and literature and the theatre can purify the stage and literature by demanding that performers shall be attended by officers who shall suppress whatever is harmful. Inspection of the common and low drama is a right which we should demand of a deity to the community which she should perform if she has the interest of the people's morals at heart. It cannot be done in a day. Bad men are, alas, never to be rooted out until the day of judgment. But that is no reason why we must not begin to root out the evil. The good and the bad and the lives of our citizens by firm remembrance and spiritual action. The people demand it, is the cry in answer.

Examine your popular taste and find the elements which entice a depraved taste and then remove by all means, we repeat, do not let your attempt at education be made futile and ridiculous by allowing the evil full swing in its pernicious influence. And we may say that the common taste is not bad as pictured by many. The Old Homestead and Rip Van Winkle, with Mr. Joseph Jefferson (God bless him) on the boards. The trouble is simply this: That houses of cheap theatres find they can make money with cheap plays and bad acting. It is an insult to the public to suppose that they are not. But evolved from the sloughy postmillenarian, that popular taste demands sustenance. And it is amongst the possibilities for religion to bring her God-given power to bear upon the stage to make a permanent place of honor, dignity, and force. It is always difficult to tell whether public men and women are worthy of confidence. But it is unjust to condemn all because some have been misled. The instinct is never lost, and readily wrought than when some person of known immorality is misled by a clever known as "social leaders." Is it the duty of the church in the person of her members to discriminate between good and bad and to be constructive of the theatrical profession? Surely the answer cannot be left in doubt. True, men cry that the character of the actor has little to do with his art, else were we wrong in looking much poetry, in reading some novels and in listening to some sermons. There is surely a difference between the way in which the bad man may write. Life in its been criticism must ever demand a deep and thoughtful judgment in dealing with questions where personality touches work. To me the best of George Eliot and their high intellect, and the intellectual grasp of things are made better by a knowledge of the life of the author.

The two concluding speeches, by the Rev. A. B. Kinsolving and Rev. Walter R. Bentley, were contemporaneous and informal, but none the less interesting on that account. Among the remarks made by the former were:

The influence and scope of the theatre is constantly growing. There is a dramatic instinct in every child. The drama is only hopelessly bad when given over hopelessly to bad people. There are three factors in the drama—actors, theatres, managers. A profession whose roots run deep in the earth, like the actors, must be rooted out. The actors, the theatres, and the managers are the three factors in the drama. We must measure our words when we speak of it. Yet there is a world of responsibility about the actors and actresses of America and England to-day. For the most part they are good, but they are not good enough. They are not good enough to be the moral standard, ready to accept any role. One looking into the plots of the majority of our popular plays would be astonished at the discovery. The number of the seventh commandment plays has increased to an alarming degree that even the critics of the "yellow journals" have condemned them. Things had reached a pretty bad pass when this happened. It was like a return to cannibalism. We used to call these plays "Penny Dreadfuls." Now this distinction is not preserved. The English and American dramatists have outdone even the French. Since the formation of the Theatrical Trust the drama has steadily declined. In the words of Gillette, "Nowadays the playwright does not study the drama, but studies the public." Such being the condition, the duty of Christians is to withhold their patronage and approval from the improper plays. The Church might even go further and form an alliance with these distinguished men and women who were working for its elevation. It was the duty of the Church to be interested in every form of human activity, to guard the people. But it was the first duty to be true to itself. Historically, Christianity, as shown in morality plays, is a step backward. I do not believe that any great good would come from the revival of these plays. They make of religion a sensation.

The last speaker was the Rev. Walter R. Bentley, whose words were listened to with especial interest because of his intimate connection with and knowledge of the work for which he has labored incessantly since its inception. Mr. Bentley spoke in his usual vigorous and straightforward fashion and among other things said:

The Church and the stage need each other. One spiritualizes humanity and the other humanizes. The stage shows us ourselves so that we may see what we are, and the Church points the way along a better path. The Church needs the stage to get better readers and preachers. Better readers are needed for the beautiful literature which is daily murdered. In this country baseball players, better carriers, pugilists and preachers are judged by their delivery. The Church has its B. D.'s and the stage has its B. D.'s. The stage is a means of relaxation. In these strenuous days we are driven to the theatre to preserve our minds.

An understanding and an alliance between the Church and the stage is clearly needed for three reasons. The Actors' Church Alliance, established by the Bishop of Rochester, has gained 2,500 members. The organization is daily sending literature to the 50,000 members of the legitimate drama in this country. The body is fighting against Sunday per formance. Actors and actresses should have their day of rest like other people. There is more need of an endowed theatre than of endowed libraries. The stage should be taken more seriously. It should become a tremendous power to reach the poor with which the Church cannot. There is need of plays which will take up the great social problems and

help toward their solution. The stage is that and not a hind and looking for a change.

In conclusion Mr. Bentley pronounced a great reassurance of the drama. Mrs. Fisher's new play, Mary of Magdala, which will receive its first presentation this week in Milwaukee, he marked as a drama which would show the way. It would greatly improve the American people, said he, and be the most widely discussed play of the day.

The attendance at the Congress was very large and included prominent Episcopal divines from all parts of the country, who received the foregoing words with earnest and glowing appreciation both for the speakers and the sentiments expressed by them.

A NEW BEEFSTEAK CLUB.

E. H. Lestock Gregory, a San Francisco gentleman who was recently a guest of the Beefsteak Club of Hartford, became so impressed with the benefits and pleasures of the club that he has decided to found one on similar lines in his own city with one hundred members and life officers. As has long been the custom in Hartford, the new club will entertain members of the profession from time to time, and the followers of Theophilanthropy will invariably be welcome. The San Francisco club will hold a monthly dinner, in conjunction with which an entertainment provided by the members will take place as well.

FURST GOES TO BELASCO.

William Furst, the well-known composer of incidental music and for the past twelve years musical director for Charles Frohman's productions, has resigned his position with that manager, and after next Saturday will be connected with David Belasco. Mr. Furst will at once commence composing for the production of The Darling of the Gods and will lead the orchestra at the Belasco Theatre in the near future. He will write the music for all of Mr. Belasco's productions hereafter.

JENNIE EDDY TO STAR.

John H. Havlin has accepted for production next season a musical comedy by Major George A. Gager, named A Swell Affair, in which, it is said, he will star Jennie Eddy. The comedy is in the form of a military satire, and although it was written some years ago is believed by Mr. Havlin the superior of many current similar offerings.

AID FOR WILLIAM RIGNOLD.

William Rignold, the well-known English actor, who has been compelled to retire from the stage on account of complete blindness, that in his case is incurable is having a sum of money raised for his benefit. Sir Henry Irving, Ellen Terry, and Beerbohm Tree are among the prominent British players who have subscribed generously for Mr. Rignold's relief.

GOSSIP OF THE TOWN.

Arthur Etherington is, it is said, to star in a revival of The Rounders, with Edith Frank as his principal feminine support.

The Twelfth Night Club will give its first reception of the season this (Tuesday) afternoon. Mr. and Mrs. Susanne Adams (Leo Stern) will be the guests of honor, and Alice Fletcher, Grace Livingston Furness, and Elizabeth Tyree will act as hostesses.

Adelle Ritchie has begun suit for \$10,000 damages against the New York, New Haven and Hartford Railroad, alleging ill-treatment while a passenger on one of the company's trains recently.

The official statement of receipts for Viola Allen's opening week in The Eternal City were \$18,462, the largest in the records of the National Theatre, Washington. D. Appleton and Company have compiled a condensed version of Hall Caine's novel, illustrated with photographic reproductions of scenes in the play.

Gretchen Lyons has been engaged to replace Eleanor Hobson as Mlle. de la Vire in A Gentleman of France, when Miss Hobson leaves the cast to commence rehearsals of Andromeda. Louise Closser will succeed Ada Dwyer as Fanchette in the same play. Miss Dwyer having also been assigned a part in Andromeda. Henry K. Hadley has been engaged to write the music for the latter production; Gates and Morange are to paint the scenery, and Percy Moran will design the costumes.

Thomas Terries has secured the English rights to Malcolm Douglas' melodrama, A Fight for Millions, and will give the play an elaborate production in London and the provinces.

When playing at Milwaukee recently the members of Rose Melville's company visited the Forest Home Cemetery and placed flowers on the grave of their late comrade, Stewart Murray, who was for two seasons comedian of the company.

Campbell and Herbert's comedy, The Widow from Japan, in which Maggie Moore is starring in Australia, is said to be one of the greatest successes there in many years, and return dates have been booked in Melbourne and Sydney. Miss Moore will return to the United States in May to secure a new vehicle.

H. V. Edmond's new comedy, in which William Faversham is to appear, has been named Imprudence. In addition to the engagements for the company already announced are Mrs. Sol Smith, Helen Lowell, Julian L'Estrange, Jeffery Lewis, Georgia Dickson, Richard Bennett, Charles Hurler, Caroline Starbuck, William Thompson, Wallace Erskine, and Joseph Francouz.

It has been arranged to give performances of Everyman at Mendelssohn Hall on Saturday evening, contrary to the original announcements.

Walter Dearing, manager of C. F. Walker's theatre at Brainerd, Minn., was married at Crookston, Minn., on Oct. 7, to Nellie Moore, a non-professional.

A special edition of Winston Churchill's novel, "The Crisis," has been published by Macmillan and Company. The edition contains a sketch of James K. Hackett's career and is illustrated with numerous pictures of scenes in the play. The frontispiece bears a portrait of Mr. Hackett.

The Silver Slipper will have its first production in this country to-night (Tuesday) at New Haven, Conn.

It is highly probable that Mary Mannering will appear in London next season in The Stubbornness of Geraldine, should the play prove successful. A copyright performance of the play has been arranged to take place in London to that end, and the English rights to it have been reserved by Miss Mannering's manager.

Stuart, the male Patti, who played his final American engagement last week at the Bijou Theatre, Birmingham, Ala., was presented with a beautiful watch, chain and charm by Will H. Fox ("Paddy Whiskey"). Stuart opens on Nov. 1 in Prager, Austria, a European engagement lasting nineteen months.

Morris Young, known professionally as Harold Mason, and Fae Cutler, both members of Angell's Comedians, were married at Garner, Ia., on Sept. 27.

Harry A. Truax has returned from Europe and is playing the part of Harry Bronson in The Belle of New York.

James Lederer has severed his connection as business-manager of Sally in Our Alley.

Eugene J. Hall, business-manager of the Myrtle-Harder Stock company, and Elberta Roy, leading woman of the same organization, were married at Altoona, Pa., on Oct. 14.

During the Buffalo engagement of Henry W. Savage's Castle Square Opera company La Yona will have its first operatic production in English.

SAN FRANCISCO.

KANSAS CITY.

Some fifteen thousand people attended the Karlov Krew's Mask Ball in Convention Hall last night. A thousand of these being on the floor. Many of the thousand were dressed in costumes of the most striking and original character. A distinctive feature of the evening was the appearance in costume of the seven theatrical cos. who were in town last week. These included the Starks, Chambers, Detroit, and the Orpheum River cos., the Grace Harvard cos., and the Orpheum performers. Of these The Starks made the best showing, appearing in a body and doing a grand march before the crowd. Gilbert Grosvenor, president of the B. O. C., gave the address, and the evening closed in the most satisfactory manner. Mr. Grosvenor climbed into one of the band stands and waving the torch started the band in on "A Hot Time 'Twas Taken in London" and the same at the other end of the hall.

SPRINGFIELD, MASS.

The Grand Opera House opened week of 6-13 with *Woman's Sacrifice* in which Lillie May White is featured. The hit of the week, however, was *The Great White Diamond* with its scenes of novel scenes of the life of a diamond. The production was from Florence Huntly was the particular hit. The Roats-danti Burlesque appeared 13-14, but the co. was not true to the standard of the house. The Emeralds, Stuts and John Lyons, came to the stage the last of the week. The Co.-Church co. gave six performances to good business 15-19, presenting *His*

INDIANAPOLIS.

[illegible]**SEATTLE**

MONTREAL

W. A. TREMAYNE.
DETROIT.

DETROIT.

Blair and on giving a production of *The Lottery* on June 12-18. The event is necessarily one for frequenters of this well-known home, who turned out en masse the evening night give this singular address a royal welcome. That two well known to have this evening's work, while the other two words the need for such on a American stage it may be said to Miss Blair's credit that she works out the character on entirely original lines. Miss Blair handles the role with a refinement that is rarely observed in the American actress, and the emotional parts. The cast in support is well set. Richard Derrance as Alanson Loomer, a Clifford Bruck as Chasert are excellent. Katharine

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For Marriage Vow, a new melodrama by Owen Davis, is having its first Detroit presentation at the Whitney Theatre. Its theme is laid in among the pictures railroad life in that city very successfully. It is amply provided with thrilling escapades and exciting adventures that bring an audience up to a high pitch of enthusiasm and a villain of the worst type. W. A. Whitaker presents some novel ideas in "The Mystery of the Blue Room," a play by E. Buckner and Duff. George H. Flint as Bill Borden, Willie Francis as Kate Waters, and Annie Adams as Maggie Claiborne are good. The Flamingo 26-28 & TRAVEL

BUFFALO.

Tina and **Dorothy Kennedy** were also well cast. Mrs. L. Hays, 52-52, played Miss Mann 38-39.

The play was staged at the University Day crowd house at Academy 18-19, and proved to be a melodrama, with many startling scenes, and pleased the patrons of the house. The interest of the play centers mostly around the work of Belle Gold, and the many characters of her life—her mother, George, John Morris as an interesting character part, and Frank Manning as a villainous wander. Enlivened the play with their comedy were Alex Vincent, as Joe Harris, and Joan Craven, as Mary Morris. Well received the usual amount of blue-eyed players, and the good-looking John Morris is an actor given place by his own looks.

Directed by Miss Gold and Messrs. Morris and Manning. Only a three Girl 20-25.

Manager Strling of the Star, has offered as a prize at any performance of Ben Hur, that opens the Star for two weeks beginning Oct. 27, to the person who suggests the best title for the play now under his management called A Standard Article. Mr. Strling desires to change this title to a more appropriate one, and he will undoubtedly be flooded with suggestions.

PITTSBURGH

Foxy Grappa crowded the Nites 12-13 at every performance, and the pranks of the "who old man" and his two grandsons kept the audience in an uproar. The many other actors added to the amusement of the audience. The chorus was composed of sixteen pretty and comely young women who sang well and were some very attractive ones. Joseph Hart played the ridiculous and luring Goodfellow, and the other two boys played him in a convincing manner. George Mack as Sam and Robbie, who as Hunt made a very mischievous part. John T. made a good backwoodsman as Elmer Hooper. The leading ladies, as Signor Rolfe, was good. Oscar R. Bates as Hank, and the other two boys played him as a vivacious and dainty Polly Bright. Reatrice Lob portrayed the scheming Italian woman in a graceful and pleasing way. The schemer was

A Little Girl met with an enthusiastic reception by large audiences at the Empire 12-18, among the first rank of melodramas seen in this city for some time past. The plot is a good one, though not new in its theme. The story is common to the popular and the cultured, and the presentation as the slinky newswoman was excellent, and earned the unstinted applause she received throughout the play. Joseph Cullahan played the role of Paul W. Wainwright, and the role of Walter P. Hanson, the villain, George DeLoe. The supporting cast included Walter Campbell as Thomas Quinn, Harry Norton Hunsby Dick Higgins, and Florence Hamilton.

ABOVE: OPEN HOUSE (Kushner, 1997)

THIRD INSTALLMENT.

Erbel Millard, Lots Ettinger, J. D. Flanagan, I

Address "D. J. R." care of DRAMATIC MIRROR.

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TELEGRAPHIC NEWS

CHICAGO.

Manfield's Julius Caesar—The Actors' Fund Benefit—The Dearborn's New Play.

(Special to The Mirror.)

CHICAGO, Oct. 20.

The legitimate event of the current theatrical season thus far has been Mr. Manfield's superb production of Julius Caesar at the Grand Opera House. An immense audience remained until after midnight on the occasion of the first production last Tuesday to witness the entire series of beautiful and effective stage pictures, and the house has been crowded at every performance. The star is fine as Brutus, Mr. Forrest in a picturesque Antony, and the others of the cast are capable, while the superlatives are well deserved and adequately sustained. The Manfield engagement ends next Saturday night.

One of Mr. Manfield's Ethiopian slaves, by the way, wandered away from home after the show the other night and became involved in a scrap game that was pulled by the police. When he was brought before the next morning in the police court I find him for the first time and cost. Tag!

Mrs. Fiske and her company passed through here from New York last week on a special train, on route to Milwaukee where Grand rehearsals are now in progress in preparation for the first production of Mary of Magdala at the Palace Theatre next Thursday evening. After three nights in Milwaukee Mrs. Fiske follows Mr. Manfield at the Grand here next Monday evening.

After testing the capacity of Powers' Theatre for a fortnight Mr. Jefferson gave way to-night to William H. Crane, who is to appear in David Harum for two weeks. The star was warmly welcomed by a very large audience.

Louise E. Glover, manager of Mr. Manfield and formerly the dramatic and musical critic of the Record-Herald, was given a farewell dinner Thursday evening last by his friends of the local Grand Opera Club, of which he is president. Mr. Jefferson, Mr. Manfield, Burton Holmes and others were among the invited guests.

Way Down East is in its second week at McVicker's and the good old rural play has as much vitality as ever. Archie Boyd and his company face a packed audience every time the curtain goes up. The run will extend through next week.

Manager John M. Ward, of the Alhambra, writes me to say that I visit his playhouse this week and witness the first production of A Reckless Life. I think I shall accept. I see so many farrowed productions of ruined lives in the police court that I should like to see how they start.

"Standing room" after eight o'clock appears to be the rule at the Studebaker, where The Prince of Pilsen is running all rounds and breaking even. It could easily run the season through were it not for the fact that the Castle Square Grand Opera company begins its regular season early in December.

The two hundredth performance of "Way Down East" in Chicago will be celebrated at McVicker's next Monday night with dairy souvenirs, and a "pouter matinee" is announced for next Saturday.

The run of The Sleeping Beauty and the Beast is nearing an end at the Illinois and in consequence there is a rush for seats that is filling the theatre nightly. Cowburne, Bulger, McCurt, Hyman and the others carry the show to a glorious finish.

There was another original production at the Dearborn yesterday, the reorganized stock company appearing in The Children of Satan, a new withered play by Henry Bader, author of Greater than King. Howell Hensell, Leslie Ryan, John Waldron, and James McCann have the leading roles, and the Dearborn patrons seemed to like it. I will tell you more about it later.

Miss Annette Marshall, late leading woman of our Columbia Stock company, who joins Mr. Jefferson's company to play Gretchen in Rip Van Winkle, was married last Saturday to James Burns, late assistant stage-manager at the Columbia, who also joins the Jefferson organization. Marie Stirling and James Heister brought the happy couple to me to have the ceremony performed.

After a long season of Rudolph, Adolph, Spot-on Town, and Big-Sag Alloys the Great Northern turns to the legitimate and this week offers Robert B. Marshall in The Dagger and the Cross. Later in the week Members and The Face in the Moonlight will be revived.

One afternoon last week a posse of local transit officers swooped down upon the gallery of Lincoln J. Carter's Criterion and captured a whole bunch of kids who admire melodrama. They were carried off to prison cells and are now real melodrama from behind real bars until they were put in school the next day. This simply goes to show the hold Mr. Carter has on Young America.

Fred Brayton's Forgiven is the stock company card this week at the New American, with Laura Alberta and Lawrence Gratton in the leading roles.

From away down in Tennessee our friend, "Punch" Wheeler, writes me hastily as follows: "There is a reputation company playing around Knoxville that takes in coal at the door—one that for adults to twenty-six cents for children. The agent told me that they paid him his salary, five cents of coal, on Sunday. The band parades playing 'Down in a Coal Mine.'"

Mainly through the efforts of Manager Harry J. Powers, with the cooperation of Mr. Jefferson, Mr. Hopper, and Sara Kendall, the Actors' Fund realized several thousand dollars at the Auditorium last Tuesday afternoon. All of the players in town contributed, too.

At the Columbia yesterday the stock company put on Othello, with Frederick Hartley as the Moor, Richard Butler as Iago, William Jones as Cassio, and Anne Sutherland as Desdemona. It made a big impression upon the colored people in the district and the management promises compensation with The White Heather next week.

Fanny Tinsion, "who is paralyzed from her shoulders down," is announced to do many things with her mouth at Middleton's Dime Museum this week. And yet they bill her as something unusual.

They are still going wrong at the outlying theatres. At the Academy of Music Terry McGovern is appearing in The Road to Ruin. Daily matinees are the best physical training imaginable. During the engagement Mr. McGovern is announced to meet all comers, but I am afraid I cannot get over there.

Emmett Corrigan, the leading man, has left the stock company at the Dearborn and Howell Hensell succeeds him.

Carroll, the whistler, who is a very pretty and accomplished girl, joins The Prince of Pilsen at the Studebaker.

Lincoln J. Carter's melodrama, The Eleventh Hour, is the card this week at the Bijou Theatre, and The Scout's Revenge is the attraction at Mr. Carter's Own Criterion.

At the People's yesterday May Hoemer and her stock company followed The Fatal Card with In Missouri.

The Theodore Thomas Orchestra (the Chicago Orchestra) on their twelfth concert season last Friday afternoon at the Auditorium and its prospects are better than ever.

Everything in music, drama, burlesque and vaudeville is ailing very Chicago theatre.

"RIPP" HALL.

BOSTON.

Base Here—Gillette Reappears—More New Theatres Planned.

(Special to The Mirror.)

BOSTON, Oct. 20.

By all odds the most important dramatic event of the week in Boston is that which will take

place to-morrow night, when Edmund Doss will make his return to the American stage for one hundred performances under the management of Liebler and Company. The famous tragedian arrived here on Friday and joined his company, which had come from Italy direct by boat. The troupe is dark to-night, but the season will open to-morrow with La Gioconda and will be followed Friday by La Citta Morta. Francesco de Rimini will be given all the second week. I understand that there are many inquiries for Camille and Magda, but that Doss clings pertinaciously to the D'Amico repertoire.

Of the houses open to-night the Boston Herald reports that he would make his first appearance at the Studebaker last week, but these performances were cancelled, and therefore Doss welcomed him home again. The capacity of the house was tested and there was abundant enthusiasm. Of the newcomers in the cast the most interesting were Alida Coriolyon, an American girl who has been in London.

There was no mention about the size of the audience at the Columbia to welcome Bertha Galand, but several acquaintances here as a star. Other cities may not have liked The Forest Love last season, for it met with an untimely fate, but Boston was most enthusiastic over it and consequently there was interest to see her in Notre Dame. Oswald York, Frank Lane, and Frank C. Dunge are prominent among the company and as Quasimodo George W. Barber in picturesque and horrible.

The Castle Square Stock company makes an interesting revival to-night in Catherine, which has been seen here since Anna Russell gave it at the Boston Museum several seasons ago. I am inclined to think that it would have interested M. Henri Lavedan to make a trip across the Atlantic to see how he might have written the play but didn't. There were several situations changed in a mistaken idea that the patrons of this house must be educated. Still, the work was effective, and Lillian Lawrence, Louisa Bradley, and John Craig were especially good.

Dennis Thompson's return to the Boston music company business just as long as he can remain here, and the house was crowded to-night to see The Old Homestead, which seems never to grow old. The quaint illustrations of character drawing were given with their former effectiveness, and the stage settings were realistic in the extreme. This is Mr. Thompson's seventeenth season in this place.

At the Grand Opera House, David Belasco's company in The Heart of Maryland, opened its annual engagement to splendid acclaim. The leading part is now played by Alan Kruger, who makes his principal scenes finely effective, not overlooking the gymnastic episode in the battery, which makes "Curfew Must Not Ring To-night" look like thirty cents.

The stock company at the Bowdoin Square presents Human Spiders to-night with Belle Tibbitt in the leading part of Carrie Belmont. Herbert Chesley and Frank E. Camp are seen to advantage, and Charlotte Hunt has a German dialect which is not far from any that she has ever played at this house.

Kentucky is brought up to Boston most emphatically, for there are two plays which bear that State prominently in their titles. The newcomer is A Kentucky Fiddler, which has its first presentation here at Music Hall with a well balanced company for such a thriller. It is a melodrama of the most superlative sort, with moonshiners, family fighters and pickaninny negroes. It was splendidly received and will have a good prospect of success for the Managial Opera company, which comes here Nov. 3.

The other Kentucky play is more successful in its episode, although it has war going all around it. It is My Kentucky Home, which is the attraction of the stock company at the Park, presenting nearly all of Cora Fayton's players in the cast. The chief opportunity falls to Una Abell Brinker, who is decidedly a favorite at this house. Many preparations are being made for Faust, which will be put on in a spectacular form next week.

Charles Hartley's personal success at the Museum is constantly growing with A Message from Mars, and the orchestra is now under the stage a good share of the time. Frances Belmont has gained in effectiveness with greater familiarity in dramatic work, and she now makes an admirable heroine.

The Defender has had a warm reception at the Columbia, and it has apparently started upon a long run here. The changes in the offering are most pronounced, and it is now more of a business than before, but the fun is appreciated and it is now scoring heavily. Emma Carus is especially good as Mrs. Orchard and her songs are a marked feature. Toby Claude, too, scores a hit and is one of the principal favorites among the patrons.

George C. Tyler and W. F. Connor, of Liebler and Company, came on from New York to-day to be present at the opening performances of the Doss engagement at the Transient.

In addition to Weber and Fields, still another New York firm is looking here for a new theatre, and the Shubert Brothers may build upon a location which has been practically selected on Tremont street near the theatrical center of interests. It is planned to build a playhouse to cost in all about \$750,000.

Philip Greely's comic opera, Celeste, has been accepted and will be given a production by the Knights of Columbus in Brockton at the City Theatre in January.

W. A. J. Carter's company is a new addition to Cora Fayton's Stock company at the Park.

There is every prospect that Everyman will be brought to Boston following its New York season. The arrangements have not been completed yet, but the play will certainly not be given in any theatre. It is barely possible that a special performance may also be given at Harvard in Sanders' Theatre, where the famous Greek play was given.

A. H. Chamberlain, who is at his home in this city, is accompanied by his wife, daughter and nurse, and has closed the journey from New York well.

Anna Caverly has been visiting Boston friends during the past fortnight, but was recalled to New York so as to begin the rehearsals of Aubrey with Eleanor Robson.

The members of The Defender company are to take an automobile run to-morrow, eight motor cars having been loaned to them—and their press agent.

Charles E. Hamilton, who is here as business manager of William Gillette, has been receiving many invitations from Boston friends. He is especially well liked here, and on account of his long stay in London last season he has not been here for two years.

Robert Doss's engagement in Soldiers of Fortune was the most successful ever played here by a new star. He now goes on the New England circuit and may return here later in the season.

Here is the latest from "Punch" Wheeler: "I wrote my life for 5,000 cigars, and they are rotting under the book, so I will give away cigars now instead of the autobiography. I do not want any one to get the worst of it."

The controversy over the rights to The Heavenly Twins is arousing an unusual interest in Boston, for George T. Richardson, the dramatist, is critic of the Froese, and Charles F. Atkinson, the manager, lives here. It is quite probable that arrangements for a Boston engagement will be made very soon.

JAY BROWN.

PHILADELPHIA.

Henrietta Crossman Booked—Current Offerings—The Eternal City to be Changed.

(Special to The Mirror.)

PHILADELPHIA, Oct. 20.

Viola Allen has won an emphatic popular success in The Eternal City, now in its second and final week at the Garrick Theatre. Every performance has drawn a capacity audience. The production is finely staged and strongly cast and is one of the notable dramatic events of the season. Hall Caine arrived here on Saturday and is engaged in revising the play somewhat. The local press publishes articles regarding the wisdom of introducing the Pope as a character.

This only serves to make the play draw still more largely. Kyrie Belier opens an engagement next Monday.

Henrietta Crossman has secured for Henrietta Crossman a lease of the Academy of Music for Thanksgiving week, and Miss Crossman will receive the support of the entire press for her play and enterprise. The Trust has used its best efforts to keep this noted and popular star out of the Greater City this season, but failing in this has looked Virginia Belmont in life for the same week at the Grand Street Theatre, that is directly across the Academy.

Considering the lengthy engagement of Francis Wilson in The Turncoat at the Chestnut Street Theatre, business has been fairly good. The six weeks' term expires Nov. 1. The Millionaire will follow on Nov. 2.

The English Theatre company opened at the Broad Street Theatre to-night in The Wilderness for a two weeks' stay. Charles Richmond and Margaret Anglin have the leading parts. The public here is not paying high prices to witness stock productions in the season, and the engagement of this company will prove that fact. Jefferson De Angelo in The Emerald Isle follows Nov. 2. Julia Marlowe Nov. 10.

Joseph Hart and Carrie de Mar in Fox Grandpa are the week's bill at the Walnut Street Theatre. Many new features have been added to the performance since last season, and it opened to a good and appreciative audience. An entire new outfit of specialties completes an attractive entertainment. Daily in Our Alley comes Oct. 27 for two weeks.

Flourbiers opened to-night at the Chestnut Street Opera House to fill in a two weeks' gap. Bookings to follow are: Anna Held, Nov. 3, two weeks. Hearts Affairs, Nov. 17. The Sleeping Beauty and the Beast, Nov. 24.

The continued popularity of Joseph Murphy was attested this evening at the Auditorium, when the Irish comedian opened with Sham Rhine to a packed house. Kerry Gow will also have several presentations. The actor's success is due to a good company and to further aided by an excellent comic equipment. The Lafayette Square Oct. 27.

The Park Theatre presents The White Slave this week, with Helen Collier, Charles Webster, Frank H. Drew, John H. Ince, Jr., and Jennie Christie in the important roles. The Police Racket is still in force to aid the patronage. My Partner Oct. 27. The Deeds of Mrs. Dooley Nov. 2.

A Ragged Hero, with Hal Brown, Gertrude Swiebert and Julia West in the principal characters, is the attraction at the National Theatre this week. The prospects for the week are excellent. Smart Set company in Rehearsal Oct. 27.

Syrus Brothers' Eight Bells is at the People's Theatre. A clever, jolly production is in evidence and good business is assured. The Little Puttians in Posterland Oct. 27. The Fatal Wedding Nov. 2.

The Ivy Leaf is the week's offering at the Kensington Theatre, with Herbert E. Denton and Frances Clements in the leading roles. Popular songs are introduced and there are attractive stage effects. Kidnapped in New York Oct. 27.

Frank Cushman's Concert company promises two interesting entertainments at Witherspoon Hall on Tuesday and Wednesday.

Managial and his Italian Opera company will remember this city for a long time. On the opening night no provision had been made for hotel or boarding accommodations for the chorus, etc., and it was just after midnight before they were secured. Then Managial disappointed his fellow-countrymen at balls, suppers, etc., and they are up in arms.

The Grand Opera House Stock company is appearing this week in an elaborate scenic representation of The White Heather, in which the double organization fully proves its merit. Isabelle Everson, Maud Odell, Geoffrey Stein, Harrison J. Wolfe, and Jeffery Lewis are prime favorites and have strong personal following. The part of Desdemona in Othello was capably played by Clifford Lee. Eleanor Barry was a winsome Adriana. Others in Mr. Robson's support were Edwin Holt, Adolph Jackson, Frances Mayo, Charles A. Lane, Cecil Kingston, Jennie Bellet, Laura Thompson, Joseph P. Keefe, and Walter Pennington. The Liberty Bells follows.

Al H. Wilson in A Prince of Tatters was one of the hits of the present season at the Grand last week. Mr. Wilson's songs, "The Emerald and Buccanner," "Whispering Broom," "The King of the Yarn," "Memory," and "When Your Ship Comes Home," were special features. Gus Hill's comedians in Spotless Town drew a big house Sunday afternoon and turned away last night. The two eccentric German comedians, Robert Carlin and Nat Brown, proved very funny. The three sisters Kelcey gave an entertaining terpsichorean specialty. Other good entertainers were Phil McFarland, Dave Conroy, George Kerr, Curtis Speck, Harry Speck, Ed Kerr, Charles Flynn, John Hess, Jay Shaw, George Hall, Adelaide Marsden, Marie Richmond, Lillian Tye, David Higgins and George Waldron in Up York State is underlined.

The Scout's Revenge at Havlin's last week is one of the new frontier melodramas of the season. It has a romantic story that is intelligently revealed. The scenery is bright, while the effects produced have the advantage of originality. Among the best of them is a picture of the plains, with electrical effects showing the setting sun and then the rising of the soft Southern moon. The Convent's Daughter is the offering this week. The play has during the past two years established records of its own at Havlin's, the business increasing with each visit. Among this season's cast are Harry B. Rytting, Edmund Soraghan, C. C. Bartling, William F. Oviatt, Nate Porter, Lawrence Cassidy, George W. Hurst, Arthur Clark, Leslie May Ulmer, Mildred Ryland, Mamie Lincoln, and Maurice Drew. McFadden's Row of Flats follows next week.

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with good reason. Flatts Day Doss, under the direction of John W. Doss, is underlined.

The over popular drama, In Old Kentucky, is seen this week at the Holiday Street Theatre. This is about the play's tenth engagement, but it shows and it draws as large houses as ever. An excellent cast, together with superb scenery, contribute to the play's extraordinary result. Next week Last River will be presented.

The Macanelli Italian Grand Opera company, led by the celebrated soprano himself, was heard to-night at Music Hall in Samson and Cavalleria Rusticana. The auditorium was well filled by an audience that seemed to thoroughly enjoy the performance. To-morrow night Iris will be presented.

The sale of season tickets for the five concerts by the Boston Symphony Orchestra opened last week and it is a compliment to the musical taste of Baltimore that the outlook is reported to be decidedly better than ever before. There is but little doubt now that the season peculiarly will be a success.

The Doss Band will give a concert at the Music Hall on Wednesday evening. Considerable curiosity has been aroused here regarding the band and it is safe to say that the audience will be a large one.

Cliff Hurd, that was to have been presented at the Music Hall last Saturday evening for the benefit of the Hebrew Home and Friendly Inn, has been postponed until Nov. 6.

It is announced that George Pawcett and John Wells will probably erect a new theatre here to be completed by next season. The theatre will be in the shopping district of the city and will be devoted to Mr. Pawcett's stock company. Mr. Wells' Bijou Musical Comedy company will also occupy some time at the new playhouse. Mr. Pawcett and Mr. Wells are equally interested in the venture. The fulfillment of these plans will, of course, mean that the Pawcett Stock companies will not appear at Chase's next season.

The George Pawcett Comedy company, with Frank Gilmore and Grace Kimball, after playing Secret Service at Chase's this week, will leave for Atlanta, Ga. The company will play in Atlanta two weeks. In the meantime the George Pawcett Stock company, with Mary Shaw, will return to Chase's and present Jim the Peasman as the opening bill.

Don's Ghosts will be presented by the George Pawcett Stock company at Chase's in the near future.

HAROLD BURNHAM.

ST. LOUIS.

Good Business Continues—Hackett and Robson Appear—Other Attractions.

(Special to The Mirror.)

St. Louis, Oct. 20.

Kate De Wolfe in The Way of the World is no doubt convinced that this part of the world did not appreciate her play to any great extent, as the audience at the Olympic were very small and not very enthusiastic.

James K. Hackett returned to the Olympic last evening with The Crisis, that made such a hit here last Spring, when it was played to capacity business. Mr. Hackett's support is practically the same as appeared here on his last visit and includes Charlotte Walker in her charming impersonation of Virginia Carver. Mr. and Mrs. R. C. Goodwin will follow.

Chauncey Olcott did enormous business at the Century with Old French Town. Mr. Olcott's play has no great value in a historic sense, but there is a certain sentiment in it that gives the star a wonderful following. Miriam Nesbitt, who is Mr. Olcott's leading woman this season, is a St. Louis girl and acquitted herself very creditably indeed. Last evening at the Century Stuart Robson revived The Comedy of Errors to a crowded house. Mr. Robson was given a very enthusiastic reception when he appeared in his familiar character of Dromio of Syracuse. The part of Dromio of Ephesus was capably played by Clifford Lee. Eleanor Barry was a winsome Adriana. Others in Mr. Robson's support were Edwin Holt, Adolph Jackson, Frances Mayo, Charles A. Lane, Cecil Kingston, Jennie Bellet, Laura Thompson, Joseph P. Keefe, and Walter Pennington. The Liberty Bells follows.

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Shaner Wilson, and Mary Churchill comprise the cast of the company. The Four Cohens come next. J. J. Lodge's superior production of *The Great Ruby* has opened what promises to be a successful week at the Lafayette Opera House, judging by the approval of two large audiences to-day. Among the principal players are Horace Vinton, Eda Clayton, Frank Harrington, Lillian Lammson, John Comer, Helen Raymond, and Harry Robinson. Around the World in Eighty Days is underlined.

Lost River received its first local viewing this evening at the Academy of Music, and Joseph Arthur's play, under Jules Murry's direction, pleased the regular patrons of the playhouse. The big audience to-night will doubtless be repeated during the week. In Old Kentucky will follow.

To-morrow afternoon Mascagni and his Italian Opera company will appear at the National Theatre in *Saneto* and *Cavalleria Rusticana*. The house is practically sold out at advanced prices. Wednesday afternoon, at the Columbia Theatre, Duss and his band will give a concert.

The Washington Symphony Orchestra, formed last season, has been disbanded at a meeting held during the past week and reorganized under the name and title of the De Koven Symphony Orchestra. All the members of the Marine Band have been dropped from the rolls, the local federation of civilian musicians winning the fight against a membership of a military organization under Government employ. The series of free concerts arranged for the season will be given, the first taking place on Nov. 21.

Two concerts will be given at Chase's Theatre next Sunday afternoon and evening by the Boy's New York Symphony Orchestra. Among the young soloists are Nathan Schildkraut, Nicholas Garagui, and William Feder.

JOHN T. WARD.

CINCINNATI.

Joseph Jefferson Welcomed—A Prohibitive Speculator Bill—Gossip.
(Special to The Mirror.)

CINCINNATI, Oct. 20.

Joseph Jefferson appeared at the Grand to-night in *Rip Van Winkle*, after an absence of six years from the local boards. Later in the week he will appear in *The Rivals*, *The Cricket on the Hearth*, and *Lord of the Five Shillings*. A brilliant week is assured, the advance sale being the heaviest of the season. R. H. Sothorn follows.

The Pike company yesterday revived *The Colleen Bawn*, that had not been played here for many years. John B. Maher was the Miles na Coppaleen; Byron Douglas, Kyle Daly; William A. Hackett, Father Tom; George Farran, Danny Mann; Thurlow Bergen, Hardacre Cragan; Hudson Linton, Mr. Corrigan; Emile Melville, Mrs. Cragan; and Mary Hall, Ann Chute. Mrs. Dana's *Defense* will be the next bill.

L'Arronge's four-act comedy, *Der Weg zum Horner*, was the bill of the German company at the Grand last night. Emma Deuder made her first appearance with the company and scored an instantaneous success.

Byron Douglas was the victim of a thieving valet last week. On Wednesday evening, while he was on the stage for the last act of *Barbara Frietche*, a former valet whom he had employed as a dresser ransacked his trunk and made away with a small amount of money and several hundred dollars' worth of jewelry. The culprit has not yet been caught.

Primrose and Dockstader's Minstrels are at the Walnut and, as usual, the house is sold out for the week.

The same is true of Heuck's, where Rose Melville and his Hopkins are again on view. This is the fourth engagement of the play here in three years and it promises to be as successful as any of its predecessors.

The Spooner Stock company gave its first performance of *On the Water at Robinson's* to-night. Alma Powell, James Durkin, W. J. Deming, Harry Hicks, and the other favorites of the company had congenial roles and handled them admirably. The bill is underlined.

Theodore Kremer's melodrama, *A Desperate Chance*, is at the Lyceum. Eulalia Bennett and Anna Wilks carried off the honors among the women of the company.

The local speculators, who have been troublesome all season, received a knock-out blow last week when the Board of Legislation fixed the price of an annual license at \$5,000, fearing any smaller sum would not prevent the evil. As the new code gives ample authority in the matter to the board and the officials are determined to enforce the law, it is likely that complaints will cease.

H. A. SCRIBER.

CUES.

The Beyond Pardon company will close its season on Oct. 25.

The Power of the Cross company will close on Oct. 25.

The Grand Opera House at Anderson, Ind., began giving Sunday evening performances on Oct. 12. Considerable adverse criticism has been caused by the movement.

Virginia Neal, of The Moth and the Flame company, played the part of Mrs. Lorrimer with only three hours' notice recently and received warm praise for her work. Anna Barton, who was featured in this part, and Conrad Rodden left the company at Providence, R. I.

Nettle Black has been engaged by Thomas Broadhurst to originate the part of Morah, an octogenarian, in his production of *The Black Hand*.

Teresa Maxwell, leading woman of the James Ward company, is ill at the Portland Hotel, Portland, Ore. She was unable to play during the company's engagement there and Mrs. James is now playing *Miranda* in *The Tempest*, and will continue in the part until Miss Maxwell is able to rejoin the company.

Frances Gaunt, accompanied by her mother, returned last Sunday on the *St. Louis*, after a seven weeks' visit to London and Paris.

J. E. Milner has been signed to originate the heavy in *A Kentucky Fend*. The engagement is for six weeks only, as Mr. Milner will again be seen in *The Price of Honor* when that play resumes its tour in December.

W. D. Stone has returned to New York, having resigned from Mrs. Brune's Unborn company at Atlanta, Ga.

Elizabeth Marbury, the play broker, returned from Europe after a seven months' absence on the *St. Louis* last Sunday. She brought with her the rights to a number of foreign plays, including those controlled in Germany by Ahn, the works of Choudon, the French producer; Sardou's *Dante*, and the musical comedies, *The Dog Trainer*, *Toledad*, *The English Daisy*, and *Madame La Presidente*, which is a Parisian success.

Alice E. Ives, the playwright, who went to England a month ago on a business visit, is reported to be seriously ill in London.

The tour of Weary Willie Walker came to an end in New Jersey last week. On Tuesday night, when the time arrived to pay salaries, Manager Curtis V. Smith announced to the company, which was then playing in Hoboken, that he had been robbed and therefore was unable to meet his obligations. The company filed out the week's booking on the commonwealth plan without the assistance of Manager Smith.

Contracts have been signed by M. B. Leavitt that may lead to a production here of the Hungarian operas, *Kin Fu* and *The Belle of Buda*, by Iszo Bema and Marcell Geisa. The operas will be published by Witmark Brothers.

Maud Furness, a member of the A Chinese Honeycomb company, now playing at the Casino, was married on Oct. 15 in All Souls' Church to Alexander Dow, president of the Dow Composing Machine Company. Mrs. Dow, who is a niece of Harry Furness, the illustrator and member of Parliament, has announced that she has retired permanently from the stage.

1902 THE CHRISTMAS DRAMATIC MIRROR.

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This Holiday Number will combine the regular issue of the week of publication, as inaugurated in the pre-eminently successful 1901 Christmas Mirror.

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The preparation of this special Christmas issue is now well under way and those wishing space in the advertising columns or cuts in the reading columns should communicate at once, forwarding copy and full instructions.

New York Dramatic Mirror, No. 121 W. 42d Street, New York.

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Dated October 14, 1902. HENRY STATION, Attorney for Lawrence Macdonald, New York City.

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The above was unsolicited, and to brother managers I recommend "Tracy the Outlaw" to be a stupendous and perfect production. I have 4, 7 and 8 and 12, 14 and 15 of Nov. open for evening or occasional matinees; also a few dates in January and February. Booking sheet at Blair & Manning, or you can address Dr. W. H. Long, New Empire, Phila., Pa.

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703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 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1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 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2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 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THE USHER



When it was announced by the organ of the Vatican the other day that the Church authorities strongly disapproved the introduction of a Pope upon the stage in *The Eternal City*, Hall Caine, very likely heaved a sigh of satisfaction, for the literary star of the Isle of Man is nothing if not appreciative of the advertising value of a good round denunciation of his work.

Mr. Caine has not succeeded in compelling recognition from literary critics of the first rank; but he has written books that sell widely, he has acquired a great vogue among the middle class reading public, and Mr. Mansfield himself is not more of an adept at keeping his name before the public.

The Vatican's displeasure will no doubt influence the great Catholic public unfavorably toward *The Eternal City*, but on the other hand it will stimulate the interest of the curious.

If all of the new theatres that are in process of construction and promotion materialize by next season New York will have a surfeit.

The cheerfully reckless multiplication of playhouses is all very well, but as there are not enough good attractions now to fill the existing stages, what will the result be when anywhere from five to eight more are added to the list?

Very likely it will mean the creation of many new and mediocre "stars" and a new impetus to the deterioration of dramatic art. In any event, it will be the fittest that will survive.

The Washington Post views with alarm the return of Clyde Fitch and the news that he will proceed to launch six new plays and begin work on the construction of several more.

"In the matter of plays," says the Post, "supposing the standard to be as we have had it during the past few years, we feel like braiding Clyde Fitch in the very teeth of fate and bidding her to do the worst."

The St. Louis Republic rises to observe that "There has been a good deal of talk about the wisdom of the Theatrical Syndicate's bookings, but it will be difficult for any partisan of the Syndicate to explain the cleverness of having three musical burlesques in St. Louis last week."

Charles Frederick Nirdlinger informs *The Mirror* that he is no longer dramatic critic of *Town Topics*, for which paper he wrote theatrical reviews during the past four years over the signature of "The First-Nighter."

Mr. Nirdlinger is one of the really brilliant critics in this country, and his work will be missed. Let it be hoped that he will not give up a calling in which he has few equals, and that we shall hear soon of his resumption elsewhere.

Manager M. E. Robertson, of the Grand Opera House at Cherokee, Ia., writes: "I note in *The Mirror* of Oct. 11 a letter from Yankton, S. D., in reference to the 'Skunk-dance' methods of a Sioux City manager who is conducting a little theatrical trust of his own in this corner of the West. I wish to state that Yankton is not the only sufferer, as Cherokee has been 'boycotted' in a similar manner for more than a year, but still continues to do business on an independent basis."

Good for Cherokee and its independent manager!

The speculators have not been so much in evidence this season as hitherto, because with two noteworthy exceptions there has been little rush to any of the theatres where the curb-stone gentry are wont to ply their trade.

The promise of the season in New York is yet to be fulfilled. The most important productions—which number about five—are yet to come, and it may be that their advent will lend some luster to the metropolitan dramatic year, which thus far has been rather disappointing, in both the artistic and the commercial sense.

The speculators, therefore, have had until now a barren field. At one theatre, it is said, the regular "house" speculator, who was withdrawn from public view last season when the *Harold* waged a vigorous campaign against the nuisance, has been put on duty again, for the reason that the management believes his presence gives the public an idea that "something is doing." The device, however, scarcely deceives.

The Woman's Exhibition of the Professional Woman's League may have resulted

prosperously to that busy organization, but it has led to innumerable discussions, heartburnings and some censure.

It has all come about through the alleged laxity of the conduct of the Midway features of the show, and the criticism was made—without apparent show of reason—that this species of diversion could not truthfully be said to dignify an exhibition whose chief purpose was to illustrate woman's work and progress.

The Actors' Fund Fair is still remembered as a decorous and scrupulously refined undertaking, which met with signal success and furnished no ground for objection. While the League is not a purely theatrical organization, nevertheless its close affiliation with the profession is so well known that the evident mistakes made in the conduct of its exhibition are the more to be regretted.

Madame Janaschek will leave the sanatorium in Saratoga, where she has been under treatment for a long period, and go to her home in Brooklyn this week. Her circumstances are such that her friends will endeavor, before the season is over, to find a way to relieve her from antietic on that score.

Cecil Spooner's Company.

The preparations that have been under way for the better part of a year for Cecil Spooner's debut as a star in the play dramatized by Frances Aymar Matthews from her novel, "My Lady Peggy Goes to Town," are practically completed, including the engagement of all but one or two of Miss Spooner's support. Walter Hale will enact the principal male role, Sir Percy De Bohun, returning to the romantic drama in this character after his several seasons as Captain Hodgman in *Arcturion* and as a member of a number of other prominent companies. Etienne Girardot has been engaged for the part of Sir Robin McTart, Lady Peggy's unfavored suitor. Lynn Pratt has been assigned to the role of Beau Brummel, and among other members of the company will be Arthur Barry, Mortimer Weiden, Samuel Morgan, Chester Lee, Earl Ford, C. Wray Wallace, M. Alexander, Mildred Lawrence, Clara Coleman, Maud Northon, Rita Villiers, Cora Coleman, Charles Gibson, and Miss Morgan. The costumes have been designed from drawings in the Astor Library, designs being made up for those to be worn by the men and Madame Cummins for those of the women. The scenery, which is to be elaborate and picturesque, is from the studio of Harley Merry and has been painted by Mr. Merry and George F. Cole. Kleigle, who originated the electrical effects for *Madame Butterfly*, is at work upon those to be used in *My Lady Peggy*. Rehearsals will commence at the Amphion Theatre, Brooklyn, on Nov. 10, and the play will be staged by Claude Gillingwater, also stage director with David Belasco. The first performance will take place at the Amphion on Dec. 1.

Will S. Rising Returns to Gotham.

After an absence of one year in the West and South Will S. Rising has returned to New York. During the past summer he has been managing and acting with the Lillian Kemble Duhler Stock company in St. Louis and has a new play for his star, Lillian Kemble. It will probably not be produced before spring. In the meantime Miss Kemble will accept an engagement that has been offered her pending the opening of a new theatre in St. Louis, which she will occupy next season.

Using Copyrighted Plays.

A firm signing the name "Harrison and Ritter" is addressing managers in Kentucky seeking dates on the claim that it has "a fine list of good plays." The list as given by the firm includes *Master and Man*, *Human Hearts*, *The Country Postmaster*, in Old Madrid, *Golden Giant Mine*, and *An Artist's Romance*. As an inducement Harrison and Ritter say in a letter to Manager English, of the Paducah Opera House: "Our specialties are the best of any rep. show on the road."

Colonel Cody's Condition.

Reports from the West state that Colonel W. F. Cody (Buffalo Bill) is improving in health and will continue with his Wild West show here throughout the season. He may not, however, accompany the show to London, where it will open on Dec. 20.

New Theatres and Improvements.

Plans were filed last week for the new Liberty Theatre, to be erected on Forty-first Street near Seventh Avenue. The main entrance will be on Forty-second Street.

It is rumored that London is to have another theatre, to be located on St. Martin's Lane not far from the Duke of York's Theatre and to be known as the Coliseum. Oswald Stoll is to be the manager of the house, and it is said that H. E. Moss is largely interested in the venture.

It is said that Anderson and Ziegler are contemplating the erection of a new theatre in Cincinnati in the event of their not being able to obtain a new lease of the Walnut Street Theatre from the firm of Bainforth and Havlin. They already have an option on a piece of property in the centre of the city. The theatre will be used as a combination house for independent attractions such as Mrs. Fiske, James K. Hackett, Mary Manning, Isabel Irving and others.

The corner-stone of the new Lyceum Theatre, in West Forty-fifth Street, was laid last Thursday with considerable ceremony. A metal box was deposited in the stone, containing the daily papers of Wednesday, a parchment upon which were written the particulars concerning the erection of the theatre, a photograph of H. E. Sothorn, who opened the old Lyceum and is expected to dedicate the new, and the first souvenir issued in the former Lyceum Theatre. Thirteen of the bricks belonging to the new demolished playhouse were inserted in the foundation. The new theatre will be ready to open early next season. All the employees connected with the old Lyceum will be associated with the theatre now building. The corner-stone has on the outside a marble plaque with the following inscription: *New Lyceum Theatre. Devoted to the drama. Daniel Frohman, manager. Herts and Tallent, architects.*

A new theatre is to be built at Roanoke, Va. A company has been organized and plans have been submitted.

The Morgan City Opera House at Morgan City, La. M. H. Morrill, manager, has just been finished at a cost of \$15,000. It seats 800.

Washington Opera House, at Washington, N. C., has been entirely remodeled. New scenery, boxes and an enlarged seating capacity have been added. Dr. D. M. Fields will resume his former position as Secretary and Treasurer of the house and Edward Wertheil will continue as manager. The theatre opened Oct. 16 with a strong vaudeville bill.

E. D. Wolfe is building a modern ground-floor theatre at Annapolis, Md., the seating capacity of which will be about 1,000. The theatre will be completed by next April and is named *The Colonial*. Nest and Thompson, of Norfolk, Va., are the architects.

A New Play Produced.

On Wednesday afternoon, Oct. 15, a new comedy melodrama, entitled *The Little Church Around the Corner*, was produced at the Whitney Theatre, Detroit, Mich., for one performance only by the company presenting *Her Marriage Vow*, with the following cast:

Harry Grey	Thomas A. Irwin
Philip	W. A. Whitner
Barney O'Toole	George H. Nichols
James	Henry Seidler
Mr. Atwell	Leola F. Howard
Samuel French	James A. Morgan
John Nolan	Leola F. Howard
Superintendent Maxwell	Philip Gray
Clara Dalton	Harry Clark
Clara of Court	John Field
Frances Brown	John Field
Followed	Arthur Lamb
Agnes Grey	Willie E. Francis
Nora O'Brien	Edna Weston
Mrs. A. Strauss	Elizabeth Mathews
Mr. Leman	Mary Wilson
Little Jennie	Andy Ashby

Notwithstanding its hurried production the play, which is by Marion Russell, gave ample promise of pleasing the popular priced theatre audiences for whom it was apparently constructed. The story of the play is laid in New York, the time is the present, while the title of the piece figures but insignificantly in the development of the plot.

Philip Varney, a New York lawyer, has in his employ as stenographer Alice Grey, the comely wife of Harry Grey, whose chief failing is drink. Through Varney's machinations the breach between the couple is widened, and through his further efforts the unhappy pair are committed to the Flatbush Insane Asylum, all in the vain attempt to add to his impoverished fortunes on estate which has been entrusted to his care and to which the Greys are the rightful claimants. Assisted by Barney O'Toole, a comedy Irish keeper, the Greys individually make their escape from the asylum. Little Jennie, the Greys' only child, who is more or less of a factor in the four acts of her parents' troubles, is the means of effecting a reconciliation of her father and mother in the *Little Church Around the Corner*, where Mrs. Grey has returned to her earlier occupation of choir singer. Jimmy, a newboy, figures prominently in running Varney to earth and bringing the story to a happy climax.

The play was adequately acted. It will be sent on the road early in February under the direction of Vance and Sullivan, who will give it a scenic production.

Taylor's Exchange Incorporated.

Hal S. Taylor, Stephen F. Sherman and Henry L. Bridge have filed with the Secretary of State at Albany papers of incorporation of the H. S. Taylor Exchange, with a capital of \$25,000. The corporation will acquire the business of H. S. Taylor and the certificate of incorporation provides for its owning, leasing, buying, selling, managing and acting as agents for theatrical properties and theatrical companies. The officers of the company are H. S. Sherman, president, and H. S. Taylor, general manager. Mr. Taylor is well known in the dramatic world, having established the H. S. Taylor Exchange May 1, 1894. Mr. Sherman is the owner of the Sherman Opera House, of Newark, N. Y., and the lease and manager of the Passaic Opera House, Passaic, N. J. Both of these houses will be leased to the exchange and will form part of a circuit of houses the exchange will control.

Henry Miller Returns.

Henry Miller returned to New York rather unexpectedly on the *Lucania* last Sunday, after a brief visit to London, where he secured a new four-act drama by Sarah Elliott and Miss A. Hornford, named *His Majesty's Servant*. The play deals with the period of the restoration of Charles II. of England and the character in which Mr. Miller will appear is that of Michael Mohun, an actor, who aids the King. Grace Elliott, it is said, will play the principal woman's part. Mr. Miller will shortly make a tour in D'Arcy of the Guards and Heartsease, during which preparations for the production of the new play will be made. The first performance will take place somewhere on the road and if successful the play will later be brought to New York.

Daniel Sully's New Play.

Willie E. Boyer, manager of Daniel Sully, is in town for a few days arranging time, engaging people and getting up scenery for Mr. Sully's new play, *The Old Mill Stream*, which was produced for the first time on any stage on Oct. 17 at Westbury, R. I. Mr. Boyer is very enthusiastic as to the merits of the play, and says he will shelve *The Parish Priest* and go on with the new play as soon as he can get scenery and printing ready.

A Revival of Ingomar.

Daniel V. Arthur has arranged to present Herbert Keiley and Edna Shannon in a revival of *Ingomar* at the conclusion of their season in *Sherlock Holmes* next April. The revival will be for a period of six weeks and the tour will embrace all the principal cities between here and the Pacific Coast, in each of which only a limited number of performances will be given. A number of prominent actors will, it is said, be engaged to support the stars.

Accidentally Shot.

C. W. Staler, manager of Staler's Madison Square Theatre company, was accidentally shot while hunting near Watonga, Oklahoma, on Oct. 15. He was taken to Enid for medical treatment, and it is expected that he will recover.

Music Notes.

Julie Geyer, the pianiste, has been engaged by Rudolph Aronson for the Kocan tournee beginning in this city Nov. 22.

Duss and his band gave a concert at the Metropolitan Theatre on Sunday afternoon and one at the Metropolitan Opera House in the evening, following a successful month of concerts in other cities. Duss is next to invade Boston for a series of concerts at Symphony Hall.

A testimonial concert was tendered to Conductor Franz Kallenberg by his orchestra and soloists at Circle Auditorium Wednesday evening. The programme was a long one, consisting of seventeen numbers. Mr. Kallenberg was enthusiastically received. He rendered a violin solo, Wagner's "Prize Song," *Die Meistersinger*, very beautifully. "Southern Breeze," by Strauss, a trio for harp, cello and violin, was brilliantly and artistically executed by Messrs. Kallenberg, Cheshire, and Droga. Leopold Winkler played several piano numbers in a masterly manner. The other soloists were Paul Volkmann, tenor; Henrietta Wilson, soprano; Elizabeth Mandelkern, pianiste, and Albert Bode, trumpet soloist. The orchestra does fine work and is a great credit to their musically leader.

The Twentieth Century Quakers, a musical society of Philadelphia, will hold an entertainment at its abode, 222 North Ninth Street, Philadelphia, on Friday evening, to be followed by another on Nov. 30.

Engagements.

John V. Dutton, with Blanche Bates.
Charles Marriott, for Old Jed Protry.
E. D. Shaw, with Edward Waldman.
Spottswood Althen, with George Clarke.
Belle Darling, for Happy Holligan.
Belle Barker, to play Mrs. Pinaapple, and Marie Peyton O'Neill and Frances Bowman, with A. Chiswick.
Honeyman No. 2 company.
William E. Woodside, for Whose Baby Are You.
Louise Caldwell, to play Ethel Stevens in *The North and the South*.

PERSONAL



Photo by C. H. Hayes, Detroit.

HARRIS.—Wadsworth Harris, the young Shakespearean actor, this season a member of the James and Ward company, is credited by the dramatic reviewers of Western cities with a brilliant success in the role of Stephano in *The Tempest*.

GEORGE.—Marie George will sail on the *Kronprinz Wilhelm* to-day (Tuesday), for London, where she is to appear in the annual Christmas pantomime at Drury Lane.

SPONGE.—Hilda Spong will leave the cast of *Iris* to appear with William Faversham in the new play to be produced at the Empire Theatre next month.

SELWYN.—Edgar Selwyn has been engaged to support William Gillette in *Sherlock Holmes*, opening in Boston. Later in the season Mr. Selwyn will originate a leading role in a new play.

BLAIR.—John Blair has resigned his position as leading man with Mrs. Patrick Campbell and will appear with her for the last time on Wednesday evening. The role Mr. Blair was to have played in *The Joy of Living* will be assumed by Vaughan Glaser.

CRAWFORD.—F. Marion Crawford has sailed for this city from Naples, Italy, to arrange for a dramatization of one of his novels.

SHAW.—May Shaw is to give a series of special matinees in Ibsen's *Ghosts*. Performances will be given in several cities, and Miss Shaw will be supported by the George Fawcett Stock company.

DALY.—Dan Daly, who is to star this season under Walter D. Yager's management, will appear in *The New Clown* and will open his season in November.

SAVAGE.—Adel—Henry W. Savage and George Ade will leave for Europe on the *Kronprinz Wilhelm* to-day (Tuesday). Mr. Savage's several companies are now in successful operation, and he has thus decided to enjoy a month's vacation with Mr. Ade abroad. They will spend a week in London and a similar period in Paris before returning to New York.

CAINE.—Hall Caine arrived here last Saturday upon the *Lucania* and will attend performances of his play, *The Eternal City*, by Viola Allen and her company, in order to make any changes in the production that may be deemed advisable.

SEMBRICH.—Madame Marcella Sembrich, accompanied by her husband, Guillaume Stengel, arrived in New York on the *Kronprinz Wilhelm* last Tuesday. Madame Sembrich will give a series of ten recitals here and in other cities before beginning her regular season with the Maurice Grau Opera company.

LACY.—Harry Lacy plans to return to the legitimate stage next season, to appear in the principal role of a new romantic play that he is at present dramatising from a novel.

CAMERON.—Grace Cameron, of whom there appears an excellent likeness on the first page of *THE MIRROR* this week, recently made her debut as a comic opera star in a revival of *A Normandy Wedding*, under the management of Fred C. Whitney, who so successfully launched Lulu Glaser in a stellar capacity. Miss Cameron's tour has, thus far, been very prosperous.

WOODSON.—Elizabeth Woodson has been engaged to play Josephine Cohan's part with the Four Cohans in *The Governor's Son*. She appeared very successfully for the first time on Wednesday evening last in Philadelphia.

DOUET.—Robert Drouet's engagement as a star in Montreal, supported by the Proctor Stock company, has proven so successful that Mr. Proctor has made Mr. Drouet special inducements to extend his engagement.

MILLER.—Henry Miller returned to New York from a brief visit in England on the *Lucania* last Saturday.

BAXTER.—David Baxter, the Scotch basso, who is to make a concert tour in America under the management of Loudon Chariton, arrived in New York on the *Lucania* on Saturday.

AYRES.—Alfred Ayres, the essayist and teacher of elocution, is dying in Bellevue Hospital. During the past three days he has lost strength rapidly and it is doubtful if he will live through the week.

Northampton Borough

Baroness of Brecklyn.

² Indicates Date of Run Commencement.

Irving Place—Don Carlos.

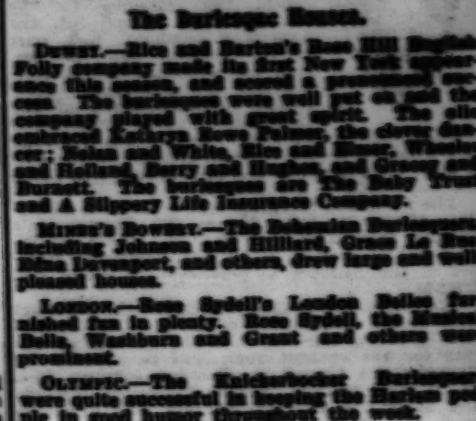
A revival of Schiller's five-act drama, *Don Carlos*, was given at the Irving Place Theatre last Monday night, as the second in Director

tor! Max Hoeseler was admirable as the

Janine Rodgers was as pathetic as the
of Anna Morton would allow her to be.
Maurice Freeman made a sufficiently manly
delivering his many heroic speeches in
knightsly fashion. Robert Cummings in-
blames as Thomas Brooks and was brutal
to suit the most hard-hearted. Thomas
nolds was amusing as Frank Tetter, a
cool presumption with the villain and his
for the children made a strong contrast of
and pathos. Little John as Major and
Phil as the Colonel were very good,
marked favor. Ella Wade as Marthe was
the mother; Helen Campbell as Mary Lavin
Lillian Beyer as Jenny, and Helen Bessie
Bridges of "O'Connell," the old Irish friend
Little Mother, were all good. The others
cast were acceptable. The play was stag-

Prima	El Brinkley	.....	F. A.
lines	Tom Walsh	.....	A.
while	Oscar Schwartz	.....	A.
hero,	John Simon Lee	.....	Harry
true	Edie	.....	Nell
inspired	Shirley Cady	.....	Albert
enough	Jack Wilson	.....	James
a Ray-	Tom Nolan	Charles
and his	Dorothy	Estelle
love	Little Tracy	Ida Marie
hunger	Nolly Tracy	
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and well,			

WANTED.—A man understanding character costume to be generally useful in theatrical costume design, and selecting costumes for stage. Previous position. **H.M. A. T. CRANE**, 28 Seventh Ave., N. Y.



BARNUM'S CIRCUS TO ARRIVE SOON

C. L. Dean, chief agent of the Barnum & Bailey Circus, arrived in New York on the *St. Louis*, accompanied by T. G. O'Connell, assistant. Mr. Dean announced that the circus would arrive here on the *Hutchinson* due about the end of October. Mr. Dean is en route to Long Branch to consult with the management.

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

JOHNSON and DEAN

Arrived in America July 18, after a ten months' engagement abroad. They made their debut in Berlin, Germany, where they appeared at the Winter Garden for two months. Their first performance was a big sensation and was soon the talk of the Continent. A big feature was Miss Dean's handsome gowns. She has the honor of being the first colored woman to be painted by a celebrated German artist, Mr. Ernest Heilemann, before whom she posed, presented her with her life size portrait, which now hangs in the Lobby of Hammerstein's Victoria. From Berlin they went to Paris where they appeared at the Folies Bergere. Their act was a terrific hit from start to finish, especially the Kineto-scope Rag Time Dance, which took the house by storm. Their next booking was the Tivoli Theatre, London, receiving there the highest salary ever paid American performers at that house. Their London record reflects great credit on their act, as they jumped from the Tivoli to the Alhambra and from there to the Oxford. They have a vaudeville record seldom beaten, being the only colored team reputed to have played five consecutive summer seasons on Broadway. On closing their two months' successful engagement at the Paradise Gardens they opened Sept. 28 with the Ross and Fenton Co., for balance of season, with Vienna, Budapest, Leipzig, Berlin, Hamburg, Dresden and Paris to follow.

CHAS. E. JOHNSON.

MISS DORA DEAN.

EDWIN LATELL

The Musical Comedian.

En route with Mrs. Herrmann's Show. Management J. K. BURKE. 30 minutes on the stage at the Howard, Boston.
P. S.—They throw nails if they don't like you at the Howard. (Nef and!)
Time all booked until May 4, 1903.

BERT HOWARD and LEONA BLAND

NOV. 10th OPEN.

This week, Poli's Theatre, New Haven, Conn.

BRACKETT and GERARD

DUETTS, ILLUSTRATED.

Special feature Agnes Herndon Stock Co.

Permanent address, 8 West 29th St., New York.

Gertrude Haynes

AND HER CHOIR CELESTIAL

Between the acts the other night, the largest of my boys said to the smallest, "Say, do you expect to be a first tenor when you grow up?" The youngster answered without a wait: "Naw, my ambition is to be a first base on a good ball team."

Manhattan's Tip, No. 1—Always act cautious in your business dealings. You must also be brave before and be brave, says the Record.

LONEY HASKELL

GET-ON-TO-THIS!

"Loney Haskell, a clean dialect comedian, kept the audience, at both performances yesterday, in roars of laughter. At the matinee performance he was the ladies' idol."—Jersey City News.
This week—Hurtig and Heaman's. (Book among the old folks once again.)

RASTUS AND BANKS

"THE MAJOR and THE MAID."

One of the hits of the bill at Ben Ton, Jersey City, last week. Atlantic Gardens, week of 26th. Proctor's, Albany, week of 27th.
Address per route, or JO PAIGE SMITH.

HAL DAVIS and INEZ MACAULEY

WITH THE EMPIRE SHOW.

THIS WEEK—Columbia, St. Louis.

Management JO PAIGE SMITH.

"Touring the Proctor Circuit of Theatres."

JAMES J. MORTON

This week, Montreal, Canada (Walker Canadian Club.)

My salary was never attached. I was never very much attached, but several have attached themselves to some of my attachments. Steady, men! Walk to line. We have a mountain to climb. Aye! Aye!
P. S.—Would like to hear from a good goat who can smoke its own butt.

CLARICE VANCE

"The Southern Singer."

Week of Oct. 20, Hyde and Behman's, Brooklyn.

"HAPPY" FANNY FIELDS

Will start on Moss and Thornton tour Oct. 20, 1902. Still tour to follow.

Address WARNER & CO., 30 Wellington St., London.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 481 Strand, W. C.

DOLLIE MESTAYER

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The Man that Talks About His Father.

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FRED NIBLO "The American Humorist."

Retired from Vaudeville. All booking—American and European—cancelled. Will devote entire time to management of

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MR. AND MRS. GENE

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Playing Moss and Stoll Tours, England.

Address 20 Leicester Square, London, W. C.

Louis A. Simon, Grace Gardner and Co.

In Will H. Crosby and Edmund Day's laughing success.

THE NEW COACHMAN.

This week—Grand Opera House, Indianapolis, Ind.

Mr. and Mrs. SWICKARD

Unique Comedy Singing Act.

Oct. 19—Orpheum, Omaha, Neb.
" 20—Grand Opera House, Nashville, Tenn.
" 21—Temple Theatre, Louisville, Ky.
Nov. 3—Open.
" 10—
" 17—
" 24—Orpheum, Scranton, Pa.
Dec. 1—Tony Pastor's, New York.

Barton and Ashley

In "CANAL BOAT SAL."

Playing Moss and Stoll Tour.

Address 105-106 Strand, London, Eng.

Mamie Remington

AND HER COLORED COMEDY QUAD.

Now Touring the Vaudeville.

Oct. 14, Cleveland, Empire Theatre; Oct. 20, Rochester, Cook Opera House; Oct. 27, Boston, Keith's; Nov. 3, Providence, Keith's; Nov. 10, Hoboken, Empire Theatre; Dec. 1, Philadelphia, Keith's. For time and terms address

JO PAIGE SMITH, Vaudeville Mgr.'s Assn., St. James Bldg., New York.

LAURA COMSTOCK & CO.

Big Vaudeville Novelty. A Day in the South.

Great Harmonizing Boy Trio.

Address JO PAIGE SMITH.

JAMES F. DOLAN and LENHARR IDA

In repertoire of Mr. Dolan's original pieces:

TWO IN A BOAT. TAKING CHANCES. A HIGH TONED BURGLAR.

Cook's Opera House, Rochester, Oct. 18; Temple Theatre, Detroit, Oct. 20.

Permanent address, 216 W. 106th St., N. Y. City.

CHARLES HORWITZ

(OF HORWITZ AND BOWERS).

AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitution, Grace Summitt and Co. in Mrs. Murphy's Second Husband, Howard and Ward in A Boy and a Girl, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Ethel in The New Minister, Fisk and Lynn in The Electric Boy, and numerous other successes. For terms, or plays, sketches, monologues, etc., address

CHARLES HORWITZ, care Shapiro, Bernstein & Co., 45 W. 28th St., N. Y.

VADEVILLE

PAULINETTI AND PIQUO

Address 879 Tinton Avenue (Bronx), New York City.

Remarkable Success on Orpheum Circuit. The hit of the bill everywhere. Declared by Managers, Press and Public, to be the greatest novelty now in Vaudeville. "We have Press Notices to prove it."

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Jas. O. Barrows and Lancaster John

JOHN G. BARROWS and Lancaster Jones
Presenting the Greatest Comedy Act in Vandeville,
A JOLLY JOLLIER. By EDMUND DAY.

ROUTE—Oct. 12, Olympic Theatre, Chicago.
 " 13, Nat. Harbor Theatre, Chicago.
 " 14, Columbia Theatre, St. Louis.
 Nov. 1, Chicago Opera House, Chicago.

Nov. 12, Opus.
 " 17, Orpheum Theatre, New Orleans.
 " 24, St. Louis.
 " 31, Orpheum, San Francisco.

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Keith's, Boston, Oct. 22. Keith's, Providence, Oct. 27. Keith's, Philadelphia, Nov. 2. Empire, Hoboken, Nov. 10.
Address as our agents.

Norman and Miller-Bos Inc, Jersey City, N. J., 20-25.
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 Carl, Pat.-Lynch-Sears-Robinson, Boston, 20-25.

[illegible]

Ward and Nelson—Berkshire Chicago 20-21
Ward and Nelson—Berkshire Chicago 20-21

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Church and Arnold—Newman Circus, Paris. 19-
Nov. 28.

[illegible]

C. J. Jones, Washington, D. C., 20-21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851,

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Harvey and West—Hyde and Schman. Brooklyn, N. Y., 30-31.
 Harvey and West—Hartle and Schman. N. Y., 30-31.

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Dayton, The Nickel-Dea, Dayton, 30-31.
 Edison Brothers-Columbia, Cincinnati, 30-31.
 Polak and Leffner-Temple, Detroit, 30-31.
 30-31. Wilson, Birmingham, Ala., 31-Nov., 1.
 Hill and Girard-Burtis and Ferguson's, N. Y., 30-31.
 Hines and Brookman-Bryce and Edman, Brooklyn, 30-31.

John and Leithner—Young, Detroit, 20-21.	Bliss and Armstrong—Noble and Belmont, Albany, N. Y., 20-21.
Johnson, James—Casta, Fall River, Mass., 20-21.	Holmes and Lonsdale—Hortly and Sumner's, N. Y., 20-21.
Costa, Lawrence—St-Nor, 1.	John and Stewart—Brett's, N.Y., 20-21.
Dunbar and Russell—Gwynne, Indianapolis, Ind., 20-21.	Knicker and Perry—Gwynne, N.Y., 20-21.
Mc Coyman, Charles—St-Nor, 1.	Knicker and Perry—Gwynne, N.Y., 20-21.
Frederick, Perry—Frederick's, N. Y., 20-21.	Knicker and Perry—Gwynne, N.Y., 20-21.
Irwin, J. M.—Casta—Casta—Casta, N.Y., 20-21.	Knicker and Perry—Gwynne, N.Y., 20-21.
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any terms. Interview and correspondence solicited.

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1

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RE: ALVIN KARPIS: good house and highly appreciated.

AT THE ACTORS' FUND HOME.

VI.—"Dick" Parker, Banjoist.

Thirty or forty years ago, when negro minstrelsy was popular with the masses as well as the masses, and when that rare and thoroughly American instrument, the banjo, was still something of a novelty in the North, the name of "Dick" Parker was often spoken, with an accompanying chuckle or smile, by the gentlemen and gamblers of New York. For "Dick" Parker was then a man of minute figure and slender wit—not to speak of nimbleness of foot that he displayed when dancing. He played and danced and sang his way into tremendous popularity. The pianisty-plunk of his banjo often lured thousands of people into hearing him with hands, feet and head, in the old-time playhouses of America, England and France. His audiences nowadays are smaller, but they best time just the same and are every bit as appreciative. The guests at the Home always gather round when the old banjoist begins to play, and when he is done they give him a "hand" that, considering their numbers and age, is remarkable.

When the writer arrived at the gateway of the Home one afternoon last week he heard the merry plunk-plunk of the banjo coming through an open window. Following the sound, he discovered "Dick" Parker seated in his room practicing a new tune for the next Sunday night concert. Not wishing to interrupt his host to continue playing while he talked, the writer proved a happy one. An interview with incidental music is something of a novelty.

Mr. Parker began by talking about banjos in general, gradually drifted around to his own banjo, and finally talked about himself. "The banjo," he said, "has a curious place among instruments. It is about the only instrument that I know of that is played better by ear than by note. Its history is peculiar also. While it is, in its present state, a thoroughly American instrument, and is so regarded in Europe, it came originally from Africa. Long ago, in the South, the word 'banjo' was 'banjer'—and a very crude instrument the banjo was. The negro slaves made their banjos out of flat gourd and covered them with horse-hair. Then they improved the instrument by making the head out of wood and whitening out a neck from a stick of pine. That is the sort of banjo that was played on by Joe Sawyer, one of the earliest professional banjoists.

"When I first began to play, in the early fifties, all the banjos in use were practically home made. We used to search the streets and find a wooden peck measure with a good, round neck, free from knots. Then we got hold of a good piece of skin from a horse, for the neck. Some banjoists made their own necks; others had them made by carpenters. The metal ring that held the strings in place, the rim had to be got from a cooper. That was the way banjos were built in the early days of minstrelsy.

"The way in which the art of banjo playing has been gradually developed is no less curious than the instrument itself. Until quite recent years there were few, if any, teachers of the banjo. Every beginner, after getting a few pointers about chords and picking from some experienced player, had to work out his own salvation. If he happened to be a genius he invented new styles of picking. Whether he was a genius or not he watched the fingers of every other banjoist and learned his tricks. You will notice that banjoists always watch each other with eyes like hawks."

"I got my first instruction from 'Charlie' Harris—a great banjoist in his day. The banjo was played then with a strong, sweeping stroke, not with a movement such as is employed in playing the guitar. The latter is in rapid movements, it is pretty, but it has none of the vigor of the old stroke. All of the old banjoists played with the stroke, and entirely by ear. At the present time the leading professionals play by ear, while many amateurs play by note. That is a strange condition of affairs. Of course it is necessary that the members of banjo clubs, doing high class music and playing together, should play by note, and the guitar pick is the best for them. But for the professional soloist the ear and stroke system is the thing."

At this point the old performer glanced in his talk to give illustrations of old-fashioned and new-fashioned methods. When he had played a few classical airs in the delicate manner of the amateur, and had rattled out a waltz-around and a jig or two with the old-time stroke, he began the story of his own career.

"I was born in Troy, N. Y., in 1834," he said, "and when a young lad I started to work in a printing office. I was first in the office and later became a press feeder. With the other apprentices I went nearly every night to the gallery of the old Troy Museum. All of us were great admirers of J. P. Danvers, and in the press-room, when we had time to spare, we used to practice the steps we had seen the night before. At the time I was sixteen or seventeen years old I had learned to dance fairly well, and I could do a little something in the way of song and impersonation. About that time Milton W. Leffingwell put on a Gaiety at New York at the Museum. He played Big Moe and he entrusted to me the part of Little Moe. I played that role through the run of the piece, and decided that the stage instead of the print shop was the place for me."

"Filled with theatrical ambitions I came to New York. No opportunity for stage work offered immediately, so I got a job as first assistant bartender in a place on Broadway near Bond Street. At that time the theatrical life of the city centered at that point. I met 'Charlie' Harris at the bar and started to learn the banjo under his direction. It happened that the Farnum company was playing in a nearby theatre, and I came to know most of the members, among them Mort Sexton. Sexton did a dance in the show to a rattling tune played on the piano. It occurred to him that it would add to the effect of the dance if the music were supplied by a banjo. He sent for me. The first night that I played the dance went so well that I was regularly engaged. I resigned my position at the bar and became a full-fledged professional."

"After a season in New York we went to Boston and played a long engagement at the Odion. Then I joined John Mulligan, John Dooley, Albert Jones and a number of others in a minstrel party. It was one of the first large companies of the kind organized in the East. After a season on the road 'Charlie' Wheeler, John Dooley, 'Tom' McNally and I were engaged by Van Amburgh to do a little minstrel performance in the side-show of his circus. That lasted one season. Then Dooley and I went to the Burtin variety theatre, where we appeared in company with 'Billy' Heading, 'Billy' Quinn, 'Ben' Wheeler, Fanny Gilmore, and other well-known performers. All this time I was doing banjo solo work."

"From Brooklyn I went to New Orleans to play with Allison and Wood's Minstrels at a hall on St. Charles Street. At the end of two weeks the company failed. I was about to start back to New York, considerably out of pocket, when Bidwell sent for me. He was about to open a minstrel season at the Academy of Music and had sent to New York for performers. They had started for New Orleans on the ship *Bowling Star*. As you will remember, the ship was wrecked and nearly all of the passengers were lost. On that account Bidwell was short of people. He engaged me for a season of four weeks at \$50 a week. I had the good luck to make a hit, and in consequence remained with Mr. Bidwell for four seasons."

About the time the Civil War began I joined Colonel Shinn's company at Canterbury Hall, Washington. I played there for two years, and then for two years more with Colonel Shinn at his Front Street Theatre, Baltimore. After that 'Jim' Edwards and I took a little minstrel party through the Middle States. At the conclusion of our tour I went to St. Louis and was engaged by W. C. Mitchell for his company at the Theatre Comique, at that time the finest variety theatre in the West. I played the banjo and appeared in negro sketches there for four years."

"Upon returning to New York I played at the London Theatre for a year, and for the same

length of time I played at Harry Miner's Boney Theatre. Then I continued into management. I bought 'Tom' Canary's lease of the Third Avenue Theatre, named it Parker's American Theatre, and gave performances of straight variety with a touch of music on an afternoon. May and Fie Irvin and a host of other players now notable appeared there under my management. I ran the house for four years to good, but unprofitable business, and then surrendered it to McKim Rankin.

"After my experience in management I was ill for a long time. When I got well I met Mr. Bidwell one day in New York. He with Mr. Spaulding was making ready to open an American circus at the Fairs Exposition—the exposition of 1883. He engaged 'Billy' Emerson and me to go over to do a negro minstrel specialty as a feature of the show. But Emerson found other work here that suited him better, and I went alone. I was the first black-face artist in my line to appear in Paris. It was a novel experience. I played seated on a little platform in the centre of the ring. This platform was set up as I made my entrance by four negroes, drilled like soldiers in the manner of corned-beef men, and then in French of course—I walked haughtily, dressed in evening clothes, from my dressing-room to the platform. I played chiefly quicksteps and waltzes, with hand accompaniment, and made a very respectable hit."

Besides playing at the circus I did turns in several of the leading concert halls in Paris. Some of the French performers were jealous of my success, and one of them tried to steal my thunder by appearing in black-face before it was my turn to go on. The result was disastrous to him. It happened this way. The French comedian in question, after devising his plan to rob my make-up of its novelty by appearing in it first, was at a loss to know how to blacken his face. He craftily asked me how to do it. I saw what he was up to and told him to use lamp-black mixed with lard—a preparation that is far easier to put on than to get off. He appeared that night, and made a hit with his turn at an expense. But my revenge came after the performance. He could not change himself back to a white man. I told him to use hot water—which makes the preparation stick the tighter. He did, and for nearly a week the poor fellow dared not go out of doors in the daytime."

"After the season in Paris I played for four weeks in Liverpool and then came home. I forsook my banjo and went on the road in the West as business-manager of Mike Lovett's minstrel company. I held the position through one season. Then my health began to fail again, and in a few months I became almost blind. I am now blind. After trying various plans to keep about I was finally obliged to give up. Through the good offices of Colonel Shinn and Harry Miner I was taken in charge by the Actors' Fund and sent to the Home for Old Men at St. Johnland. When this Home was opened I had the good fortune to be transferred here. To me this place seems as near heaven as one can get while on earth. The one thing that troubles me is that I can't do enough or say enough to show just how deeply I appreciate this haven of rest. Nor can I ever thank sufficiently the people who provided it."

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